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ABSTRACT

Language arts activities for use in conjunction with 83 children's picture books are contained in this K-8 guide. Following a list of the 83 books presented alphabetically by author, the bulk of the guide consists of a page devoted to each book. These pages, also in alphabetical order by author, give the publisher's name, the publication date, a synopsis of the story, theme or activity suggestions, grade levels, and activity ideas addressed to the teacher. Many of the pages also have activity ideas addressed to the students and/or a list of materials needed. A title index cross-references the books to one or more of the following activities or themes: choral reading, listening, looking, narrative and creative pantomime, writing, point of view, illustrating, fluent thinking, flexible thinking, wishes, creating your own place, uses for things, the alphabet, and research. A third index categorizes the books according to the activities and themes. Guidelines for using narrative pantomime and for dramatizing stories complete this guide. This document is part of a collection of materials from the Iowa Area Education Agency 7 Teacher Center project. (EM)

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Picture Books in the Language Art Curriculum K - 8

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Adelson, Leone. Please Pass the Grass. McKay, 1960.

Grass in different places is described in rhymed couplets that contrast a human being's point of view with that of the animals in the grass.

Writing, Drama, Reading
Point of view
Fluent thinking; flexible thinking; sensory awareness

1-4, 5
Green grass; this is a good book for reading out-of-doors
Paper and pencil

Activities:

To the teacher:

I. Divide the group into two; read the text, with one group reading the first point of view; the other, the second.
II. Share the qualities of grass listed in the book and add to this list.
III. Make a group list of the qualities of another object or item.
IV. List all the animals you can who might be in the grass.
V. Give an object to a partnership and have them make their own list of uses. Compare lists.
VI. Give different objects to partnerships or small groups. Again, give them time to make a list of the object's qualities and uses. Then have the groups or partnerships exchange objects.
VII. Lead the group through a trip through the grass in which they see and do the activities mentioned in the story. Then ask students to think of other activities they could do in the grass. In addition ask them what else they might see.
VIII. Develop a narrative pantomime of a walk through the grass by
A. An ant
B. a person six inches (or 15 cm) tall
IX. Write pyramid poems.

To the student:

I. Describe the grass - from inside the school
from the sidewalk
lying down on it
Be sure to include as many senses as you can: sight, sound, touch, smel
II. Describe the grass as it would seem to you if you were six inches (15 cm) tall. What is it like?

Alexander, Lloyd. The King's Fountain. Dutton, 1971.

If the king goes ahead with his plan to build a fountain, the people will lose their water supply. Someone must be found with the gifts to persuade him to cancel his plan.

Drama; Writing
(Narrative pantomime, creative pantomime, improvisation (interviews): editorial writing, letters
Newspaper, TV
Flexible thinking

3-8

ACTIVITIES:

To the teacher:

I. Brainstorm solutions to the problem (after reading the story).
II. Using narrative pantomime, lead the class, in the role of the poor man, through the process of deciding what to do about the proposed fountain.
III. Do another pantomime, with the class in the role of the king.
IV. Groups the class into pairs. In each pair, have one play the poor man, and the other the merchant. Repeat, with part exchanged. Do the same with the roles of wise man and strong man. After several practice sessions, plan for oral presentations to the whole class.
V. Dramatize what will happen if the poor man does not go to the king, and the fountain is built.
VI. Find comparable situations in real life. Discuss possible citizen activity.
VII. After the students have heard the story ask them to write a pyramid poem about the book. One the first line of the pyramid write a noun, like King, fountain, or power. On the next two lines write two adjectives that describe the noun on line one. Next write three verbs or verb phrases. Then on the last line write a complete statement that summarizes your feelings about the subject. Because first efforts are often forced, have students write several pyramids, then choose one to share with the class.
VIII. Direct the class to work as pairs, one person sculpting the other into a living fountain. Reverse roles. Share creations with the class.

To the student:

I. As a resident of the kingdom, write a letter to the king, asking him to change his plans. Give reasons, and suggest alternatives.
II. Write a letter to the editor, expressing your opinion about the proposed fountain.
III. As editor, write an editorial to exhort people to appropriate action.
IV. Plan a TV interview of people and their opinions; present the interview.
V. Write a news story telling of the king's decision.
VI. Write a feature story of the man who succeeded in reversing the plans for the fountain.

Bang, Molly. Wiley and the Hairy Man. Macmillan, 1976.

When Wiley wants to cut bamboo in the swamp, his Mother cautions him to be careful or the Hairy Man will get him. By being brave and clever, Wiley gets away twice. With his mother's help, he manages a third time, and is free forever.

Writing; Oral interviews; Drama

Black central character; American folk tale

2-8

ACTIVITIES: To the student:

I. Write an ending for Wiley and the Hairy Man.
II. Write a new adventure for Wiley.
III. Interview Wiley; the Hairy Man; Mama
IV. Write headlines and a news story to describe Wiley's experiences.
V. Tell the news on TV

Barrett, Judi. The Wind Thief. Atheneum, 1977.

When the wind got cold because he wasn't dressed properly for the blustery day he had created, he just blew harder until he blew off the hat he had spotted, and let the others fall back wherever they might.

Drama, Writing, Illustration (Narrative pantomime) Improvisation; Weather Reporting
Group
Weather report, interviews
Flexible Thinking

K-8
Hats

Activities:

To the teacher:

I. Develop a narrative pantomime. As the class walks in a large circle, playing the role of the wind, point out objects seen on this imaginary trip. In your narrative, have the wind blow each away.
II. Next, have the wind go looking for a suitable warm hat. Point out a variety of hats for the wind to remove, examine, try on, and blow away.
III. Provide a collection of various hats and caps. Allow students to examine and try on various ones in order to decide which one would be the best choice for the wind. Share decisions and reasons orally.

To the student:

I. Decide which hat the wind blew to you. Draw the hat and tell (write) how you plan to use it.
II. Give the weather report for the 10 o'clock news that evening (or a warning forecast).
III. Interview and present (for TV or the newspaper) the experiences of several people who experienced the big wind.
IV. Play the part of the boy who lost his hat to the wind. Tell your story to your grandmother. Will you ask her for another one?

Barrett, Peter. The Circle Sarah Drew. Scroll Press, 1972.

One by one, family and friends try to guess what is the circle Sarah has drawn, but each time she turns down the idea.

Writing, or Drama, Illustration
Individuals, Pairs, or Groups
Shapes, Visual Literacy
Flexible thinking, Fluent thinking
Research

1-8
Paper and pencil, for writing activity
Catalogs and advertising circulars; reference books

Activities

To the Teacher:

I. Make a list of things that are circular. Work for quantity of ideas. Encourage children to look around the room, think about other locations, at home, the shopping center, the playground. Think about things hidden underground, or in the walls. What things are circles if you look at them from the top? the end? or a cross-section?

II. Look in catalogs and/or advertising brochures. Clip each item you find. Dictionaries and encyclopedias are other good sources. Write the name of each idea you find there. Some students can discover more ideas from a "walk" in the yellow pages.

III. Ask each student to choose one idea from the class list. Tell about it. Where is it? What is happening? Illustrate your idea, in original drawing, or collage.

IV. Make a class book. Remember the cover and title page, and all the usual information.

V. Choose a different shape as well, or instead, if you wish.

cf. Square Ben Drew

Baskin, Leonard. Hosie's Alphabet. Viking, 1972.

Adjective-noun pairs, one for each letter of the alphabet.

Drama (Pantomime)/Writing
Pairs
Vocabulary development
Use of dictionary, thesaurus

3-8
Magazines for clipping
Reference books; especially dictionaries, thesaurus

Activities:

To the Teacher:

I. Have the total class act out several of the definitions.
II. Break the class into pairs, each planning and presenting one of the definitions for the rest of the class, who try to guess.
III. Brainstorm nouns, then adjectives, for a new alphabet.
IV. Breaking class into partnerships, or small groups, assign one or two letters to each group. Have each unit plan both the animal or object and the descriptive phrase. Choices may be new, or from the class brainstorming session.
V. Mount drawings or magazine pictures on uniformly cut pieces of construction paper. In the end students should have an original class book they can bind.
VI. Older students can share Hosie's Alphabet or their own version orally with younger children. Pages should be laminated to prevent book from losing value because of wear from use.

cf. Thirteen

Beisner, Monika. Fantastic Toys. Follett, 1974.

Each double page spread presents, in words and 4-color illustration a boy with ingenious features and high appeal.

Writing, Illustrating, Drama (Ads, TV commericials; Dramatic play)
Individual or small group
Sensory awareness
Fluent thinking, flexible thinking, elaborative thinking

K-8
Crayons, paint, paper

Activities:

To the Teacher:

I. Discuss play activities appropriate to a holiday, a season, or a location in or out-of-doors (Use only one.). Develop ideas of toys that would make these activities more fun.

To the student:

I. With your partner or group, design a toy you think children would like. Make a list of its features.

II. Write an ad for your group's toy. Be sure to include
   A. An illustration
   B. A list of the features of this toy
   C. The price
   D. Where the toy can be purchased

OR

III. Plan and present to the class a radio or TV ad for your toy. Try to make listeners or viewers want to buy your toy. Be sure to tell where, and how much it will cost.

IV. Describe your toy. Write the letters of its name, one to a line. Now add a word that fits your toy, one word for each letter.

Benjamin, Alan. 1000 Monsters; illus. by Sal Murdocca. Four Winds Press, 1979.

Ten sentences, and ten monsters, each in three flip-up sections, offer as amny possibilities as the title proclaims. How about How about "This ghastly ghoul/plays jacks with Dracula and/is looking for you."

Writing; Illustrating

Fluent thinking; Flexible thinking

2-8

ACTIVITIES:

To the teacher:

I. After sharing the book, break the students into partnerships or groups of three or fours.

II. Pass out strips of paper at least four inches in width. Make crayons, craypas, magic markers or poster paints available for use.

III. Have groups create ten large, colorful monsters that fill the 8½" x 4" strips.

IV. On the back of each monster have students write a colorful sentence that tells something about the monster. This sentence should be broken into three parts, an alliterative noun phrase and two verb phrases. For example: This dastardly destroyer grinds greasy grasshoppers and feeds them to furious flies.

V. These ten monsters must be divided into three equal party and bound to have 1000 monsters. Therefore, the sentences should be divided into three equal parts. This way the sentence combinations as well as the monsters can be combined in a variety of ways.

VI. Booklets should be shared, laminated and read to younger children.

Borack, Barbara. Gooney. Harper, 1968.

Several children each choose an adult role and then project and describe what it will be like.

Writing, Drama
Whole class, Individual
Wishes

2-8

Activities:

To the Teacher:

I. Develop and generate ideas for future roles, and the satisfaction that will come.
II. Develop a class book.
III. Using an opaque projector, make a life-size silhouette of each student. Have each student cut pictures from magazines to make a collage. One side should treat "What I am" and the other "What I willbe."
IV. Write pyramid poems

To the student:

I. Write what you would like to become. What will you do? Why will you like it?
II. Think back to when you were little. What did you look forward to then? Tell about it. Include as much detail as you can. What imaginary experiences did you have that accompanied this wish?

Brown, Margaret Wise. The Important Book. Harper & Row, 1949.

Single page descriptions of common phenomena, such as grass, snow, the sky; written in a style and pattern easy for children to emulate.

Writing; Research
Individuals
Class (or small group) book
Elaborative thinking

1-8

Activities:

To the teacher:

I. Compose a few pages as a whole class. Coming to agreement about the important thing can be a good discussion activity, but the main goal is to help students understand the pattern.
II. Provide, or help the class develop a list of items they can describe in ways similar to the book.
III. Develop the writing and illustrations into a class book.
IV. Write concrete poems.

To the student:

I. Write a page explaining an item, telling several things about it. Try to tell more than what your item looks like. Think about what it feels like, how it smells, and what its uses are.
II. Illustrate your writing. Be sure that "the important thing" you choose is a part of your illustration.

Note: If students choose the same item, they may choose different important things. Agreement or concensus is not necessary for individual efforts.

Brown, Margaret Wise. Runaway Bunny. Harper, 1972.

When the young bunny threatens to run away from home, his mother tells how she will follow. For each transformation the bunny proposes to carry out, his mother proposes one to match.

Reading, Drama (Choral reading, narrative pantomime); Composition
Large group
Flexible thinking

K-3, listening;

Activities: To the teacher:

I. Read the book several times until the teacher can be the mother rabbit and the students can respond as the baby rabbit.

II. Have the students play the actions of the baby rabbit. This can be done while the teacher reads the action phrases. However, this can be written as a narrative pantomime in which the students in the role of the baby rabbit are given commands by the teacher. For example: "You become a bird and fly." "You become a rock on a high mountain." To each of these actions the teacher makes the appropriate responses given in the book.

III. Continue the game orally. Begin with one of the last open ideas, "If you go flying on a flying trapeze, I will be a tightrope walker and I will walk across the air to you." "If you become a tightrope walker, and walk across the air, I will become _____" Have teams (mothers) teams (bunny's) continue pattern.

cf. Runaway John, Rex.

Brown, Margaret Wise. Where Have You Been? Illus. by Barbara Cooney. Hastings House, 1952.

The title question is posed to several animals (one at a time). The responses continue in rhythm, adding a rhyme to complete the response.

Choral reading, Writing
Poetry
Rhyming words

K-8

Activities: To the teacher:

I. Read the story aloud, several times if needed, until the class is able to join in.

II. Develop the reading into antiphonal choral reading, with one reader or group asking the questions, and the remainder reading the responses.

III. Develop new questions and responses. This can be a whole group activity, with choral reading following each, or small groups writing and presenting their own efforts.

Burn, Doris. Andrew Henry's Meadow. Coward McCann, 1965.

Thwarted by the restrictions on his creations at home, Andrew Henry leaves home to build a house of his own, exactly suited to his interests and needs. Soon there are nine houses in the meadow.

Writing, Drama, Illustrations, or Constructions

Self-awareness
Flexible thinking

1-8

Activities: To the Teacher:

I. Brainstorm all the items Andrew Henry may need and carry with him.
II. Narrative pantomimes:
   A. Be the mother, or the father, or one of the children. Come home and find the latest invention cluttering up the room. In pantomime, tell him he must take it down right now.
   B. Locate and collect all your tools, and put each in a box.
   C. Make your way from home to the meadow, following the route described in the book.

To the student:

I. With a partner, play the scene where you come in and find one of Andrew Henry's inventions. Then trade parts, and play the scene again.
II. Work with others in your group to plan a house to build. Plan and pantomime to build your house. Then, tell the class about your house.
III. Draw your own ideal house. Write a short description. Tell the rest of the class about it.
IV. Tell the story as seen from abrother's or sister's eyes.
V. Write Andrew Henry a letter asking him to build you a house.
VI. Write a news story about the missing children, the boy builder, and the discovery of the village in the meadow.
VII. Prepare questions and conduct an interview with Andrew Henry or the concerned parents.

Burningham, John. Mr. Gumpy's Outing. Holt, Rinehart & Winston, 1971.

Out for a ride in his boat, Mr. Gumpy thinks of just what caution to give each animal who asks to go along so that all can enjoy a safe ride.

Drama; Writing

Point-of-view
Flexible thinking

K-8

Activities: To the Teacher:

I. Continue the story, thinking of other animals, and appropriate warnings.
II. Do a narrative pantomime, having the children do the action of each animal.

To the student:

I. Pretend you are Mr. Gumpy. Tell the story about your outing, and how your day ended.

continue - Sixes and Sevens

Byars, Betsy. The Lace Snail. Viking, 1975.

One day, when the snail suddenly starts leaving a trail of lace, all the animals want some. For each, the snail provides some to suit the animals.

Writing, Illustration, Drama
Poetry

Paper doilies

1-8

Activities:

To the teacher:

I. Tell the story in narrative pantomime.

To the student:

I. Think of another animals who might have asked for lace. Write the story of the meeting, and tell what lace the snail gave. Illustrate your chapter, making lace from paper doilies.
II. Tell the story from the point of view of one of the animals. What kind of day was it? Where were you? What were you doing? How did you happen to notice the snail? Remember to make your story sound like the kind of animal you are.
III. Plan lace for yourself. What will it be?
IV. Write a news story about the snail's feats.
V. Interview one of the animals to learn about what happened.

Carle, Eric. All about Arthur, an Absolutely Absurd Ape. Franklin Watts, 1974.

Feeling all alone, Arthur wends his way to visit various cities, to meet and mingle with an assortment of animals, at least one for each letter of the alphabet, each named and described in alliteration and illustrations alluring and interesting to children.

Writing; Illustrating; Use of Reference books; Photography
Individual or Group
Alphabet; Vocabulary; Reference skills
Fluent and Elaborative Thinking; Visual Literacy
Poetry
3-8

Paper or (colored) cards, pencil, plus reference books if desired.
Map helpful: alphabet letters, catalogs, pictures to cut.

ACTIVITIES:

To the teacher:

I. Put several examples on the chalkboard or a transparency. Help the class to identify the pattern. Next put up a skeleton sentence:
In _____ (city), Arthur met a _____ (adjective) _____ (animal) named _____ (name) who _____ (verb and direct object) or (activity).

II. Present a grid pattern, a line for each letter and a column for each blank, above. Brainstorm ideas for the spaces.

III. As a group, write a sentence for each of several letters. You may want to start on one that is easy, perhaps the letter of your city or town. Next try some of the harder ones, possible Q or X. If ideas lag, recognize that this happens, and go on, leaving the sentence in view. Encourage ideas for completion the following school day.

To the student:

I. Write a sentence of your own, using the letter you draw from the box passed to you. Try to incorporate as many words as you can beginning with your letter. Have Arthur meet more than one animal, and think of several activities they are engaged in, or wish they were. Use reference books, an atlas, encyclopedia, or dictionary to stimulate ideas.

II. Illustrate your writing with a silhouette of the animal(s) you have described, and a letter you have designed or cut out of a magazine or advertising circular.

Carle, Eric. The Secret Birthday Message. T. Y. Crowell, 1972.

On the night before his birthday, Tim receives a coded message which he must decipher in order to find his birthday gift.

Coding, decoding; Drama, Illustrating, Writing (letter); Map making
Small group or individual
Birthday, codes; point of view; group story
Poetry

K-8

ACTIVITIES: To the teacher:

I. In narrative pantomime, lead the group through the actions directed in the letter
II. Lead them back again!
III. Ask students to put their letters in a box. Ask each to write an answer to the letter drawn, then share both letters orally.
IV. Have students work in groups of 3 or 4 to make their own secret message book.

To the class:

I. Write a letter to Tim using your own special code. Tell him what he must do to find his birthday gift.
II. Draw a map that shows all the steps in your coded message to Tim. Show what Tim will find if he follows each of your directions carefully.
III. You are Tim. Write "Dear Abby" a letter explaining this unusual coded message that you received. Ask her for advice.

Carle, Eric. The Very Hungry Caterpillar. Collins-World, 1969.

Each day the tiny caterpiller ate a little more. But he was still hungry....

Drama (Narrative pantomime); Writing

Illustrating

K-3

ACTIVITIES:

To the teacher:

I. Lead the group in a narrative pantomime.

II. Lead the group in a choral reading. First practice as an entire group. Next divide the class into 9 groups, one for each day, and one for his actions at the end. After each group has read in turn, have the remainder read "But he was still hungry" or "He was a beautiful butterfly."

To the student:

I. Write your own story. Pretend you were hungry one day. What did you eat? Then the next day?

Chaconas, D. J. In a Window on Greenwater Street. Steck-Vaughn, 1970.

Jane Elizabeth describes the puppy in a pet shop that she wants most of all for her birthday. Family and a friend each give her something that fits her description, but not what she was hoping for.

Writing (Invitation). Illustration
Poetry; Drama
Wishes
Flexible thinking

2-8

ACTIVITIES: To the teacher:

I. Brainstorm items that are white; soft and fluffy; has a tail; is extra nice to hold. Imagine all the things you can that would result from combining two of these features.

II. Plan a special birthday party for Jane Elizabeth. Then issue invitations to each student. In order to come to the party each child must complete the following language arts activities:

A. Make a birthday card for Jane. Say something loving to Jane.

B. Unscramble these birthday words from In a Window on Greenwater Street

ppyah yirbtadh	spretens	lodl
cie meacr	ypupp	timtens
neldcas	okob	kace

C. Make as many words as you can out of Jane Elizabeth.

D. Using magazines or catalogues, find a gift that fits the qualifications listed in the story; something with a tail, something furry and white, or something soft and cuddly that is extra nice to hold.

III. Narrative Pantomime. Have students sit on the floor. Act out each of the following as Jane Elizabeth might have done:

A. It is your birthday. You are wishing for a soft and cuddly white dog. Just for luck say, "Ticcley, tuckley, tadily wack!" Then hug yourself and turn around.

B. Your mother asks you to wish for anything in the world. Close your eyes tight. Make a silent wish. Do not tell a soul your wish.

C. Now it is time for ice cream and cake. Everyone is waiting for you to open your presents. First carefully open the small light box from your mother. Do not tear the paper! Look surprised. Try on the mittens. When I count to three say, "Thank you mother, what a surprise."

D. Now carefully open the flat heavy box from your grandmother. Show you are surprised, as you take the book of fairy tales from the box. Now sit down on the floor and read your book.

E. Finally open the puppy-sized box from Suzanne. Say "Oh, thank you!" as you hug the beautiful doll.

F. Wipe away a tear. Cover your eyes as you begin to cry. You are so sad. You wanted a puppy.

G. Father says that you must close your eyes. You must say, "Tickly, tuckly, tadily wack!" Then you must stand on one foot. Turn around three times.

H. Open your eyes wide. You are so surprised. You see Maximilian. Pick him up. Sit down on the floor. Hug him and pet him. You are tired. Hold Maximilian in your arm and go to sleep.

To the student:

I. Make your own birthday wishes.

II. Write a news story about the wonderful surprise birthday party that Jane Elizabeth had.

III. Write a news story about the party held in your own classroom.

IV. Write the page in Jane Emily's diary for the day of her birthday.

V. Pretend you are Jane Emily's friend. Write a letter and tell what happened on her birthday.

VI. Make up your own formula for making a secret wish. Remember to include what words to say, and what actions to perform.

VII. Design and make a birthday card for Jane Emily.

Charlip, Remy. Fortunately. Parents, 1964.

From the day Ned received an invitation, things go from good to bad, and back again. Fortunately, all ends well.

Predicting, Reading, Listening, Illustrating, Writing (Group story, news report, weather report, biorhythm)
Individual, Small or Large group
Pattern writing

1-8

Paper, pencil, tape

ACTIVITIES:

To the teacher:

I. Have the class make predictions of the next development, accepting all reasonable responses
II. Have the class do antiphonal choral reading. Older students will enjoy preparing the story as a choral reading
III. Play the events leading up to the party. While you narrate the action, pupils pantomime
IV. You, as teacher lead the first line in the book. Have the class, as a group, tell you from memory what happens next. Then you submit the next line. Again from memory, the group supplies what happens in response to your line. This takes practice, but it's worth the time spent.
V. Divide the group into two equal groups. Have the entire group read the line that sets up the story: "One day Ned got a letter that invited him to a birthday party." Then have one side perform the "fortunately" line. In response the other half of the group will recite the "unfortunately" line. This continues to the end of the book. This performance requires daily practice. For junior high students at least two weeks rehearsal is necessary before a performance before an audience can be made. Such a performance is not necessary. It is enough to perfect the performance for themselves.

To the student:

I. With a partner, or a small group, write your own Fortunately story. Share it with the class when the stories are written.
II. Write the letter inviting Ned to the party. Be sure to tell him where the party is, and address it where he is. What else will you say?
III. Write a news story that covers the series of events before the party.
IV. Write a description of the party for the society page.
V. Interview Ned on the talk show you host.
VI. Write Ned's biorhythm chart or horoscope for the day of the party. Show what his troubles and successes will be.
VII. You are Ned. Write to "Dear Abby" and explain the letter you have just received. Ask her what you should do. Put your letter in a box. When everyone has placed a letter in the box, mix them up and draw out a letter. Read the letter you chose and write as "Dear Abby" an answer to the problem. Share your letters and your answers with your classmates.

Chess, Victoria. Alfred's Alphabet Walk. Greenwillow, 1979.

Told by his mother to learn the letters of the alphabet, Alfred stuffs his alphabet book in a tree trunk and goes for a walk, where his encounters teach him the letters, all in ABC order.

Writing, Speaking
Large group; Pairs
Alphabet
Fluent thinking; Flexible thinking

1-8

Paper, pencil

ACTIVITIES:

To the teacher:

I. As a class, write several new pages.

II. Divide the group into pairs to produce a new page per pair. Provide for oral sharing of writing.

III. Plan choral reading
narrative pantomime
creative pantomime

To the student:

I. Make (write) a tongue twister telling what Alfred might have seen at one stop on his walk.

Cleveland, David. The April Rabbits. Coward, McCann & Geoghegan, Inc., 1978.

Each day from the first to the 29th, Robert sees one more rabbit than the day before. On the 30th, however, no more rabbits...

Drama, Speaking (Interview)
Large and small group play
Poetry; Fluent thinking
K-8

paper and pancil
tape recorder

ACTIVITIES: To the teacher:

I. Plan adventures for the next month - on paper or in small group drama. Ask the class to illustrate the ideas for a class book.
II. Simultaneous drama - direct the class to play the activities of one of the rabbits for a given day (your choice).
III. Small group drama - several students play the actions of the rabbits, on a given day, while one other plays the role of the boy.
IV. Play the ideas contributed for the hippos, as II and III.
V. Have the students, in pairs, conduct a TV interview of the boy. Interviews should then be taped or written, and later shared with the others. Use these interviews as bases for experience in proofreading and in peer evaluation.

Cretan, Gladys. A Hole, a Box, and a Stick. Lothrop, Lee & Shepard, 1972.

Jimmy, Mary, and Rick know that each of their toys can be many things, but decide that playing with them together, there are a trillion things they can be.

Fluent and Flexible thinking, Drama
Small group, Individual
Uses for things

1-8

Props, like: a stick
a box

ACTIVITIES:

To the teacher:

I. Coach the group through any of the following experiences
   A. Carrying French bread
   B. Being a hunter with a long gun
   C. Look for a secret bunkhouse. Crawl in, curl up tight and go to sleep.
   D. Find a shovel and begin to dig a huge, deep swimming pool.
   E. Climb into your space capsule and adjust the instruments for blast off.
   F. Put your hand to your ear so you can hear your mother call you for lunch. Pick up your stick, walk to the house. Place the stick the stick against the wall; wash your hands, dry them, sit down and slowly begin to eat your dinner.
   G. As soon as you are finished with lunch, lie down, close your eyes and take a nap.

II. As a group plan other ways to play with:
   A. the stick
   B. the boy
   C. the hole

III. Play some of the ideas contributed.

IV. In trios, have students plan an activity using all three, then play their idea for the class.

To the student:

I. Remember when you used to take ordinary objects like a box, a stick, or a hole and build them into something imaginary? Write several paragraphs about one of your adventures. Let your reader live your experience by using specific details.

cf. What can you do with a pocket?

Davar, Ashok. Talking Words, a Unique Alphabet Book. Bobbs, Merrill, 1969.

One word for each letter of the alphabet strikingly illustrates an important quality of the word chosen.

Illustrating; Writing (class book), Looking
Individual
Alphabet
Flexible thinking
Poetry
2-8

Paper, pencil

ACTIVITIES:

To the teacher:

This book is a good follow-up to The Important Book, by Brown.

I. Time spent looking at and discussing the illustrations is valuable, to help class members realize that each letter, and set of letters illustrates qualities of the word (not the shape of the object named).

II. For each letter brainstorm names of several objects whose names begin with that letter. Discuss qualities of several of the items.

III. Have each class member choose a word, one of his own, or one from the brainstorming session, and design letters that share some of the qualities of the item named. Work it out so each person works on a different letter. Connect the illustrations for a word mural to display in the classroom.

IV. Write diamante poems for some of the words which are contrasts. Write a class poem first. First ask everyone to write as many adjectives as they can think of for line 2. Diredt them to put these all together in one group, to use later. Repeat this process for each line. When ideas are all written down, have each group meet and select the words they like best. Each group should choose one person to present the poem to the class, and another to write it for the bulletin board.

cf from The Important Book

De Bruyn, Monica. Six Special Places. Whitman, 1975.

Each time Nora, Peter and Jill have their own special place to play, something happens to ruin it.

Drama, Interviews, Writing (descriptions), letters
Flexible thinking
Wishes
K-8

ACTIVITIES:

To the teacher:

I. This book works well as a companion to Andrew Henry's Meadow, A Secret House, Harvey's Secret Hideout, Runaway John, and We Were Tired of Living in a House. The Cheerful Quiet, Every Day a Dragon, and Maybe a Monster also make good corollaries.

II. Narrative Pantomime. Break the class into groups. Build snow forts and have a silent, non-violent snowball fight. Now play the snowball fight in slow motion.

To the student:

I. Plan a special place for yourself. Where can it be? What do you need to do to make it? How can you equip or outfit it? What activities will be fun to do there? Give as many details as you can.

II. Write a letter to a friend, or grandparent. Describe all the troubles you have had, and how you are looking forward to enjoying the treehouse.

III. Interview one of the children. Present your interview for TV, or write a feature story for the newspaper.

IV. With a partner, write an adventure for your secret place.

V. THink of a hiding place you made when you were younger. With whom did you play? What did you do?

Di Noto, Andrea. The Star Thief. Macmillan, 1967.

A thief, who yearns to touch the stars, pulls them all down. When caught and ordered to return them to the sky he cannot make them stay, until a small boy discovers the secret.

Drama; Writing

Wishes

2-8

ACTIVITIES:

To the teacher:

I. Narrative Pantomime:
   A. Have students play the villagers. Coach them through the scene where they discover that stars are missing.
   B. As the wise leader of the group, assign each student to be the brave person who will save the moon from the star thief. Then coach them through the steps that lead them to hide in wait for the thief.
   C. In partnership have one student be the brave person hiding with a cudget on the moon. Have the other student play the star thief. Use creative pantomime to play this scene including the capture of the thief.

II. Have students act out their own ending.

III. In small groups or as individuals have students write their own ending for the story. Save these stories and display them on the bulletin board.

IV. Have each student design a special star. Cut out these stars and suspend them from the ceiling.

V. Make a list of ways to return the stars to the sky.

VI. Have each student pick up an imaginary star, make a special wish and let the star fly from their hand back to the sky.

VII. Read the ending and let students discuss the justice of denying the thief a wish.

VIII. Write a weather report that indicates conditions that are favorable for stargazing. Include sky conditions that allow the brave person to hide on the moon in wait for the thief.

IX. Interview the following:
   A. The thief
   B. The brave person
   C. The villagers
   D. The little boy

X. Write up interviews

XI. Using a television or radio format, play the interviews.

To the student:

I. You are the star thief:
   A. Throw your bag over your shoulder.
   B. Climb your ladder.
   C. Now that you are at the top reach out cautiously and touch a star. Be careful. It could be hot.

D. Carefully pick up the star and put it in your sack. Reach out and pick up another star. This one is bigger. It is heavier. Put it in your sack.
E. Put all the other stars in your sack.
F. Climb down the ladder.
G. Put your heavy sack over your shoulder.
H. Carry the heavy sack to your front door. Take out your key. Unlock your door. Do not drop your sack. Open the door. Walk in. Close the door. Find a large barrel. Put your bag down. Take the lid off the barrel. Pick up your sack.
I. Pour some stars into a barrel. Put down your sack. Find another barrel. Remove the lid. Pick up your sack. Pour the rest of the stars into the barrel. Put the lid back on both barrels.
J. Hide the barrels. Cover them with blankets. Crawl into your bed. You yawn. You are tired. Go to sleep.

Einsel, Walter. Did You Ever See? Young Scott, 1962.

Rhyming nonsense is given in question form for children to anticipate, enjoy, or extend with their own questions.

Thinking (game); Drama, Writing
Individuals, Pairs, Small groups

Poetry

1-8

Forty minute period for writing. Performances should be sufficiently long enough to build skill but short enough to keep interest high. Practice and oral performances should be held for four or five days at least or no proficiency will be seen.

ACTIVITIES:

To the teacher:

I. Do choral reading of phrases in story. Have someone in group hold up large illustration of each rhyme.

II. Do choral reading of original phrases and original pictures created by class.

To the student:

I. Write your own rhyming phrases and draw the appropriate pictures.

Emberley, Ed. Klippety Klop. Little, 1974.

Prince Krispin and his horse Dumpling go for a noisy - and exciting ride.

Drama, Reading, Speaking, Illustrating, Writing

Point of View

K-8

ACTIVITIES:

To the teacher:

I. Do a choral reading
II. Do a narrative pantomime

To the student:

I. Tell the story from the dragon's point of view
II. As Prince Krispin, write to the prince (or king) of a neighboring kingdom and ask for help.
III. Write a news story about the encounter with the dragon.
IV. Interview people in the castle after Prince Krispin's return.
V. Write Dear Abby for advice.
VI. Be Dear Abby. Respond to a classmate's letter to you.
VII. Design a castle for Prince Krispin.
VIII. Write a further adventure for Prince Krispin and Dumpling.
IX. Illustrate your story. You may want to use thumbprint illustrations, as described in this author-illustrator's book Ed Emberley's great thumbprint drawing book (Little, Brown, 1977.)

Emberley, Ed. The Wing on a Flea; a Book about Shapes. Little, Brown, 1961.

Rhymed text, and illustrations give examples of many things shaped like a triangle, a circle, and a rectangle.

Looking

Shapes
Fluent thinking

K-8

Paper
Catalogs

ACTIVITIES: To the teacher:

I. Go on a "scavenger hunt" in school, looking for shapes. As a shape is spotted, write it on a slip of paper, and drop it in the scavenger bag you carry along.

II. Back in the classroom, have each student choose a slip, and illustrate the item named, showing the basic shape in solid color, and adding details as necessary.

III. Make up several riddles involving shapes. Read them aloud for children to guess the answer. Encourage children to think of others.

IV. Make disclosure sheets, with one basic shape cut in each. Use them to mask photographs of common items.

V. Provide old catalogs for children to look through, cut out items with one of the shapes to add to a bulletin board collage.

follow: Circle Sarah Drew
Circus in the Mist
Square as a House
Look Again

cf Listen to a Shape
Listening Walk

Farber, Norma. As I Was Crossing Boston Common; illus. by Arnold Lobel. Dutton, 1975.

An alphabet narrative, describing the trip by a gentleman across Boston Common, and the creatures who joined him one by one. Each is an actual animal, but "a most uncommon sight."

Drama, Writing
Class, Individual
Illustrating, poetry
Alphabet

2-8

ACTIVITIES:

To the teacher:

I. Do a narrative (cumulative) pantomime, adding one participant to your walk around the room as you come to each new animal of the story.

II. Share pictures and story of several animals, then divide the class into groups to create one or more nonsense animals.

III. Have students draw their creations.
Note: Difficult letters, such as Q, X or Z can be a whole class effort. Try to get a complete alphabet.

To the student:

I. Interview the man who crossed Boston Common. Prepare your questions in advance, and take notes on the answers.

II. Write, or make a tape recording detailing what you learned.

Fuchshuber, Annegert. The Wishing Hat. William Morrow and Company, 1977.

"One morning Korbinian was very surprised to find a hat on the table in his apartment high above the roofs of the big city....After inspecting it carefully, Korbinian decided that it must be a wishing hat."

Writing, Drama

Poetry

K-8

ACTIVITIES:

To the teacher:

I. Do a narrative pantomime of the story.

II. Pass the hat to one student so she/he can turn it around three times and make a wish. Pass it on to another who also makes a wish, until all have had a wish. Encourage wishing that is unique to the person - probably everyone could wish for money, or more wishes, but the money can be wished for as needed, and the hat assures more wishes anyway.

To the student:

I. Turn the hat three times, and write a wish for someone else. Try to think of something that the person would be both surprised and pleased to receive.

Gauch, Patricia. A Secret House. Coward, 1970.

"My doll, Mrs. Pipper and I, have a dream we dream..." In simple language and careful detail, the fantasy of a special house, just right for the dreams and games of children, is given.

Writing, Drama
Poetry
Wishes
Flexible thinking, Fluent thinking

2-8

ACTIVITIES:

To the teacher:

I. Coach the students in narrative pantomime as you lead them through places mentioned in the book: the widow's walk, the warm cozy kitchen, the secret room. Decorate the hundred foot tall Christmas tree. Crawl back to the tiny room and go back to sleep.
II. Play "telephone."
III. Discuss with the class secret hiding places they might have in the school.
IV. Write cinquain poems about "Secrets," or "Wishes"

To the student:

I. The secret house in the story is always changing to suit wishes. How would you change it to fit your wishes? What would you do in a secret house?
II. Join with a classmate or two, as your teacher suggests, and plan an activity you would enjoy doing together there. Play this activity for the rest of the class.
III. Plan a short activity or game for the rest of the class. Explain and lead them in this activity.

cf Six Special Places; Andrew Henry's Meadow

Goodall, John. Creepy Castle. Atheneum, 1975.

Full and half-page illustrations, without words, develop the story of a (mouse) lord and his lady's scary adventure and daring escape.

Drama, Writing (group story)

K-8

several hats, scarves, a sword
paper, sticks for shadow puppets

ACTIVITIES:

To the teacher:

I. Lead the group in a narrative pantomime, with everyone playing the role of the boy mouse.
II. Divide the group into trios for creative drama of scenes with the boy, the girl, and the villain, or the boy, the girl and the monster.
III. Write a sensory diary with the class, noting as many sensory impressions and emotions as you can.
IV. Write a group story, incorporating as many sensory images and descriptive words as possible. Type the story (or have a volunteer do it) and later make a transparency for editing and reading aloud. Provide each child with a copy.
V. Make shadow puppets and present the story in narrative and sound effects.
VI. Plan an expedition to catch the villain.
VII. Write a sequel to the story.

To the student:

I. Interview the monster. Decide whether you feel he had a right to be there or not. Defend your decision.
II. Interview the character who saved the two. Why was he there? What did he learn about the escape?

Haas, Irene. The Maggie B. Atheneum, 1979.

Margaret Barnstable wished on a star one night to sail for a day, alone and free, with someone nice for company - and got her wish.

Writing, Drama
Listening, Poetry
Wishes

K-8

ACTIVITIES:

To the teacher:

I. With you as leader, play the scene where Margaret cooks dinner for James.
II. Have students learn and recite the wish poem, counting lesson and the lullaby in the proper places.
III. Have students move to music while you recite the lullaby. Next divide the group into two and repeat. Reverse roles.
IV. Use the wish rhyme to get students in the mood to plan and brainstorm ideas of a year and a day that makes for pleasant company.
V. Using creative pantomime have students show what they would do on their ship in the morning, at noon, in the afternoon and at bedtime.
VI. Brainstorm features of your ship.
VII. Enlist the help of the music teacher to help students write some lullaby music.

To the student:

I. Create a new adventure for Margaret and James.
II. Since the Maggie B is a ship, compartments like the galley are very small and require the cook to be efficient when cooking. Take your place in a line at the counter and being careful not to touch your neighbor, follow the directions for making vegetable soup.
   A. Reach into the cupboard at your knees and take out the soup kettle.
   B. Turn on the water in front of you. Fill the kettle half full of water. Put the kettle on the stove next to your left hand.
   C. In the same cupboard as the soup kettle, take out four potatoes, four carrots, one cabbage, and one onion.
   D. Open the drawer right under the cupboard and take out a knife and a vegetable peeler. Close the drawer.
   E. Peel the potatoes, cut them up and drop them into the soup kettle. Scrape the carrots and cut them up. Put them in the kettle. Cut up the cabbage and put it in the soup kettle. Peel the onion. You begin to cry. Wipe your eyes, cut up your onion. Put it in your kettle.
   F. Reach up above your head. Open the cupboard. Take out the salt. Sprinkle some in the kettle. Put the salt back in the cupboard. Take out the pepper. Sprinkle just a pinch into the kettle. Not too much. Put the pepper away. Close the cupboard very quietly. Open the drawer below your counter and take out a wooden spoon.
   G. Stir your soup. Turn on the fire. Turn it down just a little, so the soup won't boil over.
   H. Open the cupboard where you got the soup kettle. Take out a lid. Close the cupboard door.
   I. Open the lid and smell the soup. It's just about done.
   J. Reach above your head, open the cupboard. Take out a soup bowl. Close the cupboard. Open the drawer below the counter, and take out a soup spoon and a soup ladle. Close the drawer.
   K. Fill your bowl with soup. Sit down on the floor. Eat your soup.
   L. You are very full and very tired. Put your soup bowl on the floor. Close your eyes and take a nap.

Hanlon, Emily. What If a Lion Eats Me and I Fall into a Hippopotamus' Mud Hole? Delacorte, 1975.

Stuart is afraid to go to the zoo, but for each concern he voices, there is an answer.

Writing, Drama, Reading
Fluent thinking, Flexible thinking
Poetry

1-8

ACTIVITIES:

To the teacher:

I. Using narrative, pantomime the troubles the boy has in assuring Stuart that their trip to the zoo will be a safe one.
   A. Shoot your magic dart gun, and drag the lion to his cage.
   B. Feed your bucket of fish to the seal who is balancing Stuart into the air.
   C. Ride on the elephant's trunk, step off into the branch of a tree and carefully begin to climb down.

II. Create new problems and ask students to brainstorm solutions.

III. Choral (antiphonal) reading

IV. Start a new chain story with a new invitation. Have the class continue it in the same pattern: concern and solution, alternating.

To the student:

I. Pretend that one of Stuart's fears come true. Write an imaginary news story that tells what happens to him and how he was saved.

II. Write the adventure from the lion's point of view.

Hardendorff, Jeanne. The Bed Just So. Four Winds, 1975.

When the tailor learns from the wise woman that his sleepless nights are caused by a hudgin who has moved in, he tries his best to provide a suitable bed for the unseen creature.

Thinking (game); Drama; Writing
Individual or Small group
Illustrating
Fluent thinking; Flexible thinking

K-8

pencil, paper
tape recorder
supply of art materials: fabrics, laces, braids, buttons, etc.

ACTIVITIES:

To the teacher:

I. Lead the group in a narrative pantomime in which each member of the group is the man who seeks the proper bed in order to secure a peaceful night's sleep.

II. Hold conversations for one minute in which one student is the tailor and the other the wise woman. The tailor should explain his problem, and the wise woman give specific instructions what to do. Play this activity just before the wise woman in the story gives her advice. Have each student play the other role before all share and list their solutions with the whole class.

III. Before finishing the story, have students write and share their suggestions for a bed for the hudgin. As each is shared, ask the class to imagine what the hudgin might say.

IV. Play a game in which one half of the class, one at a time, comes to the shop and talks to the tailor. On learning why the tailor is so sleepy, offer a solution for the kind of bed to try next. Come back the next day for a fitting, and learn what the hudgin said. (The other half of the class thinks of what to have the hudgin say).

V. Pair the students to have conversations between the tailor and the hudgin. Try to convince the hudgin to like the bed, then go to bed. Wait to see if the hudgin will grumble and complain and stomp around.

To the student:

I. Write a letter to Dear Abby to ask for advice. Be Dear Abby and answer someone else's letter.

II. All we know about the hudgin is that he is no larger than a mustard seed. Put on your super-powerful magnifying glasses and take a good look. Then select materials from the assortment available, and make a collage illustration to show us what a hudgin looks like.

Hoban, Tana. Look Again! Macmillan, 1971.

Photographs of familiar objects, masked all but a small portion, develop the reader's urge to remove the masking page, and look again. Following the close-up photo thus revealed is another photo of the entire object in size perspective.

Looking
Individual

K-8

Photographs; sturdy paper for masking

ACTITIVITIES:

To the teacher:

I. From this book, go on to The Important Book, and then Talking Words.

To the student:

I. Select a photograph of something everyone can recognize. Choose a portion of it which will give a clue, but not give away the identity of the object. Prepare a mask to reveal just part of the photo you have chosen.

II. Show your masked photography to others in the class to see if they can guess. If they have trouble, offer a short verbal clue. If they still can't guess after three clues, let them Look Again.

III. Compile your class's pictures into a booklet for a class of younger children.

Hoberman, Mary Ann. A House Is a House for Me. Viking Press, 1978.

Smooth, lilting poetic description of habitats of a variety of creatures, and an exploration of the many things that can be considered as houses. "A glove is a house for a hand, a hand. A stocking's a house for a knee."

Illustrating, Reading, Listening

Research
Flexible thinking

2-8

ACTIVITIES:

To the teacher:

I. Plan choral reading
II. Brainstorm all the things you can think of that can be houses for things.
III. Write cinquain poems about houses.
IV. Have students illustrate one or more of the ideas of things that are houses. Make one bulletin board.
V. Investigate the kinds of homes or habitats preferred by various animals. Write short descriptions of these, illustrate, and make a companion bulletin board.

Horwitz, Elinor. When the Sky Is Like Lace. Delacorte, 1971.

When the sky is strange-purple and looks like lace, you need to be ready. This book explains how to tell what to do and what not to do, so you won't miss it.

Choral Reading; Drama; Writing

Fluent thinking; Flexible thinking

3-8

ACTIVITIES:

To the teacher:

I. Divide class into two groups and perform the story line as a choral reading.

II. Using narrative pantomime, have each student assume the role of one of the children and lead them through one of the following experiences:
   A. Discovery of a bimulous night
   B. Food preparation for celebration
   C. Plan and wrap gifts

III. Have groups of students write concrete poetry or pyramid poems.

IV. Write a news story covering the events of the evening.

V. In groups prepare a menu for the celebration and write the recipes for each item.

VI. Plan decorations and place cards for such a party.

VII. Play music and allow students to move to the music appropriate for a bimulous night.

Hutchins, Pat. Goodnight, Owl. Macmillan, 1972.

All day long, Owl has trouble sleeping because of the hoises made by the animals nearby. Owl fusses and fumes, and then gets revenge.

Reading, Drama, Writing (group story)

Choral
Listening

K-6

ACTIVITIES:

To the teacher:

I. Read story through. Go back and read story again, allowing students to make animal noises.
II. With half the students assuming the role of owl and half being the noisy neighbors, lead students through a narrated pantomime of the story. This pantomime is silent except for noises from noisy neighbors and from owl at end of story.
III. Perform story as group choral reading.
IV. Add another nuisance - an animal and a noise.
V. Write a group story that uses same simple pattern. This time offended sleeper is another animal, a girl or a boy. Share stories orally.

Hutchins, Pat. Rosie's Walk. Macmillan, 1967.

Bright, clear illustrations and a few phrases tell of Rosie the hen's walk in the sunshine just before lunch. The pictures alone reveal the sad adventures of the fox who follows her, hoping for a hen for lunch.

Writing (other point of view), sounds

Point of view; Predicting

K-8

ACTIVITIES:

To the teacher:

I. Ask the group to guess from the pictures of Rosie what will happen to the fox.

II. Tell the story in other ways:
   A. the sounds of Rosie's walk. Practice, then record these sounds.
   B. the sounds of the fox's walk. Practice, then record these also.
   C. Play the two tapes while you lead the group in Rosie's Walk.

To the student:

I. Tell the story from the fox's point of view.

Hutchins, Pat. The Surprise Party. Macmillan, 1969.

Rabbit tells Owl "I'm having a party tomorrow. It's a surprise." Owl of course, passes it on, until by the time everybody has heard, and reacted to the story as it was passed on, everybody is confused and not interested - but surprised all the same.

Listening

K-3

ACTIVITIES:

To the teacher:

I. Play "telephone". Start the same story to two halves of the class. See if the same story comes out.

To the student:

I. Listen to a set of directions, then write in order what you heard or tell in order someone else.
II. Listen and build a tinkertoy model.
III. Listening carefully for directions - Listen to and follow a set of oral directions to a special place - guess where you have been taken.

cf The Tyrannosaurus Game

Ipcar, Dahlov. I Love My Anteater with an A. Alfred A. Knopf, 1964.

Based on an old word game, this book presents an animal for each letter of the alphabet. The same pattern is followed for each, describing why to love and to hate the creature, the name origin, favorite foods, and a characterization, e.g. "He lives on rhubarb and radishes, And he is a rodeo rider."

Writing/Choral Reading

Alphabet
Use of Reference books

3-8

ACTIVITIES: To the teacher:

I. Antiphonal choral reading (tape and listen), - have solos, duets small groups if you wish
II. Have each child project and draw a letter (from type face), illustrating each appropriate to the letter (of Anno's Alphabet)
III. Write and do choral reading on original version. Work in small groups, brainstorm ideas, select, revise, present
IV. Work in pairs to produce original pages.
V. Make collage illustrations.

cf All about Arthur
Alfred's Alphabet Walk
Anno's Alphabet

Keats, Ezra. The Snowy Day. Viking, 1962.

Peter thinks of lots of games and ways to play in the snow.

Drama (Narrative pantomime)
Writing

K-3

ACTIVITIES: To the teacher:

I. Coach students through Peter's experiences as indicated by letter "A".
   A. Wake up, rub your eyes, stretch. Throw back your covers, put one foot out of bed and then the other. Rub your eyes again. Walk to the window, stretch slowly and look out the window. Open your eyes wide, jump up once, say Whow! You see brand new snow outside.
   B. Have students dress themselves.
   C. Have then eat breakfast.
   D. Direct them through the steps of getting dressed for outside.
   E. Have students walk through the new snow as follows:
      1. on their toes
      2. on their heels
      3. drag their feet
      4. jump like a rabbit
      5. walk on the sides of your feet
      6. walk with toes pointing out
      7. walk with toes pointing in
   F. Pick up a stick
      1. Drag the stick
      2. Smack a snow covered tree
      3. Print your name in the snow with your stick
   G. Build a snow man
   H. Make angels in the snow
   I. Make a snowball, open the door and take your snowball into the house with you. Put your snowball in your coat pocket, hang your coat in your room. Get ready for bed, put on your pajamas, crawl into bed and go to sleep.
   J. Write a weather report about the possibility of a new snow.

Kilian, Crawford. Wonders, Inc. Parnassus Press, 1968.

Large colored illustrations enhance a story full of word play.

Drama; Writing

K-8

ACTIVITIES: To the teacher:

I. Have students form a line and make a machine movement to a two-syllable word; for example, machine, open, cut up. Make the movement with the right arm only.

II. Have students do a jumping jack to a count of one, two. Continue other simple exercises. Have students make these movements to two-syllable words and to a one, two count many times. Next they can begin to make a class machine.

III. You say your first name and make a machine movement. Then one at a time, have each student repeat his or her name, and make a machine movement. Each student should continue the straight line machine you begin. Each student should continue to repeat both name and movement until all members of the class have joined.

IV. Play this machine several times. The machine and the noise should be organized and at a low pitch, like a smoothly running machine. This takes practice. Give plenty. After each play, ask students to state what they did well and then give suggestions for improving the machine. Then add these improvements.

V. After several of these warm-up machines have been made, have students make one of the machines in Wonders, Inc.

VI. The first machine could be the line assembly. Groups of four could create one of these machines. Each person creates a special part of the machine. After several practices, small groups could demonstrate their machine to the other groups. After all machines are shared student compliments and suggestions for improvement should be shared also - plenty of compliments, one or two suggestions. Small group machines should be played over and over.

VII. Next, groups create a single small machine as a partnership. In this activity slow rhythmic motion is important. Partners should work together as one body. This takes practice and positive reinforcement. Success will come if time is spent.

VIII. Add music to the partnership machine. Let movements follow rhythm of the music. Change speeds - slower and slower - never faster. Precision demands concentration.

IX. Have assembly lines of students create an imaginary item from start to finish. First you suggest items to be assembled.

X. After students feel success have 3-4 group assembly lines decide on an item, assemble it and let other class members guess what is created. Add more details to the line by evaluation.

XI. Enlist the help of your music teacher to help produce some musical machines and appropriate musical sounds to accompany these machines.

XII. Make a whole class assembly line, complete with sounds. Then break down the line by having students cease their sound and their movement one at a time.

Klein, Lenore. Runaway John. Knopf, 1963.

On a gray and grumbly day John decides to run away, and then carefully plans and assembles what he will need.

Drama; Writing
Weather report
Fluent thinking

K-8

ACTIVITIES:

To the teacher:

I. Direct the group in a narrative pantomime, collecting and assembling all of the things you will need, as John.

To the student:

I. Tell the story from the mother's point of view. What were you doing that gray and grumbly day? Did you notice what your son John was doing? How did you keep him from actually running away?

II. Think about a time you wanted to run away. What made you feel that way? What did you do to carry out your wish? How far did you get? What ended your plan to run away?

III. Suppose you wanted to run away today. Tell about it. Where would you like to go? What would you do there? Whom would you like to take along? Get together with a partner and make your plans. What will you want to take along? Make a list. Plan how you can show the rest of the class the activities you are looking forward to.

Krahn, Fernando. April Fools. E. P. Dutton & Co., Inc., 1974.

The dragon's head constructed by two small children causes consternation the first few times the creature is sighted, but the adventure, told only in pictures, ends happily.

Drama, Writing
Poetry, Fluent thinking

2-8

Pasteboard panels from large cartons, such as refrigerators

ACTIVITIES:

To the teacher:

I. Narrative pantomime for whole group of students.
   A. Plan and build "monsters" in pantomime
   B. Paint monsters in pantomime. Afterward share imaginary paintings.
   C. Paint monsters to music.
   D. Groups of four students - Two are monsters to be molded and arranged by other two students. Sculptors and monsters change roles. Repeat process. Allow groups to share their human monster creations with other groups in class.
   E. With teacher as narrator, have class play role of two kids from time they get lost through their discovery and parade through town.

II. Unbind 2 paperback copies of April Fools and laminate pages. Ask students to sequence pages and justify their choices.

To the student:

I. With a partner, plan and draw an April Fool monster. Color or paint it, and have an April Fool's parade.

II. Write a description of your monster. What name did you give it? What is it like? Lovable? Exasperating? Crotchety?

III. Who got fooled - the boys, or the people. Write your answer, giving reasons.

IV. Interview the boys after their safe return. What was it like out there in the woods?

Krahn, Fernando. Mystery of the Giant Footprints. E. P. Dutton & Co., Inc., 1977.

When giant footprints are discovered in the snow, children and grown-ups too start off in pursuit. A wordless book.

Drama, Writing, Research

3-8

ACTIVITIES:

To the teacher:

I. After seeing the first pictures of the giant footprints, have students guess what they might be.

II. Lead the students on an imaginary trip around the room in which they follow the giant tracks in an attempt to discover the creature who made the tracks.

III. Have an imaginary village meeting in which students act as parents and decide what has happened and what they should do.

To the student:

I. Write "Dear Abby" letters seeking information and advice. Exchange letters and write answers.

II. After learning about the owners of the monster prints write "Hints for Heloise" in which you list the advantages of owning such a creature and give hints for making good use of the creature.

III. After reading Giant Footprints read about the "Abominable Snowman", "Yetti" and "Bigfoot". From information given in these accounts guess what these creatures might be.

Krauss, Ruth. Is This You? Scholastic, 1955.

Questions, with illustrations, followed by instructions, challenge each child to think through and write a book about him/herself.

Writing

1-3

Paper, crayons, cord or staples for binding

ACTIVITIES: To the teacher:

I. Help the class to follow the suggestions
II. Encourage a design for the cover.

This is a good project to show children's work to parents, at an open house, or for a gift.

Kroll, Steven. The Tyrannosaurus Game. Holiday, 1976.

On a rainy day when the class cannot have recess, the teacher suggests they play The Tyrannosaurus Game. One person begins the story, tells a very short bit, and then passes it on to the next person, who tells where s/he was at that point in the story, adds a bit, and again passes on the story to the next person.

Drama; Writing or storytelling

3-8

ACTIVITIES:

To the teacher:

I. Lead the class in playing the story, first having all children play the story in sequence.

Kuskin, Karla. Square as a House. Harper, 1960.

Rhymed questions and suggestions encourage readers to think and/or select something that is square, soft, fierce....

Choral Reading Drama
Wishes
Choosing
Fluent thinking;

K-3

ACTIVITIES: To the teacher:

I. Encourage the class to join with you on the refrain, as soon as they comfortable.
II. Develop the book into a choral reading.
III. Brainstorm with the class as many items as they can that have the qualities included in the book.
IV. Challenge the group to make a picture with as many items as they can that have one of the qualities listed. Work for unusual combinations.
V. Make wish pictures - illustration and in words, in which a child pictures himself with one of the qualities, and tells about it.
VI. With teacher as leader, ask the following questions and have students act out their wishes - "What would you choose to be if you were
   A. Fat
   B. THin
   C. Long
   D. Tall
   E. Red
   F. Blue
   G. Black
   H. Square
   I. Soft
   J. Loud
   K. Small
   L. Fierce

Lambert, Saul. Mrs. Poggi's Holiday. Random House, 1962.

When Mrs. Poggi sees how dusty the town's holiday flags are, she washes them and hangs them from the town hall roof to dry. What follows is a spontaneous festival enjoyed by all.

Writing; Drama; Movement; Listening; Illustrating

Holidays

K-8

ACTIVITIES:

To the teacher:

I. Play the following as a whole class
   A. Get out flags
   B. Set up wash tub, water and soap
   C. Wash the flags and hang them out ot dry
   D. Be Guido, look out your door, say "Ma che fa, it's a holiday and I didn't even know it."
   E. Get out the baking equipment and begin to make the fishing boat cake. Teacher should be head cook and give specific ingredients for each inclusion. When the cake is ready put it in the window.
   F. Next be Fiorello the flower man. Say "Ma che fa! a holiday!" and begin to pick flowers for your cart. Teacher must be certain to choreograph the cart crash so that the fun is present, but not the chaos and noise. This is pantomime, the shock waves from the crash are registered on faces and in body movement, but no noise is heard.
   G. In classes where player discipline is strong, children would enjoy staging the crash between partners, one being the flower man, the other the ice cream man.
   H. Again with teacher leadership, all students could prepare pizza dough, twirt it into the air and experience the warm stickiness landing on their heads.
   I. The parade to the Mayor's house (role of Mayor played by the teacher) is an excellent way to experience movement to music. After listening to two or three selections students should select their parade music.
   J. Walking to words and music is an excellent way to develop discipline and control for other drama activities in this book. Try walking forward, backward, on toes, on heels, on inside and outside of feet.
   K. Design holiday flags.
   L. Plan a holiday menu.
   M. Plan holiday festivities; decorations, games, costumes.
   N. Choose an instrument, and with teacher as the leader play imaginary music or play to holiday music on tape or records. Change instruments and leaders.
   O. Write news articles about the holiday and plans to repeat it next year.
   P. Make advertising banners.
   Q. Prepare television and radio coverage for event.
   R. Plan a holiday puppet show.
   S. Select holiday music.
   T. Interview dignitaries attending festivities.
   U. Write horoscope for holiday celebration.
   V. Write letters to editor evaluating strengths and weaknesses of the holiday.
   W. Write and present holiday weather report.

Long, Claudia. Albert's Story. Delacorte Press, 1978.

While playing one day, Albert volunteers to tell his sister Mildred a story. His entire story, one sentence long, is disappointing to her so she asks questions, which Albert answers, and develops an interesting story.

Writing; Recall; Appreciation of plot, details
Group, or Individual

Elaborative thinking

1-8

paper and pencil; one or more one-sentence stories

ACTIVITIES:

To the teacher:

I. Recall: Because the story develops through the characters' conversations, some children may not get a good sense of the expanded story, or appreciate the improvement. Ask them to tell the whole story in their own words, taking turns.

Older pupils may be able to expand Albert's story even further, developing the story either individually, or as a small group. Encourage active vocabulary and use of sensory images, like "He felt a whoosh of warm air..."

II. Writing: Provide a single sentence beginning, either a single sentence or a choice of single sentences, such as those listed below. Ask each person, or small group, to develop the plot into a good story. You may want to suggest questions the story should answer, as Mildred does to Albert. Learners who understand the components of plot development can work without question guides.

Sample story starters:
This was the best birthday ever.
He was really frightened now.
She could hardly believe what she saw.
Now it was time for the hard part.
Suddenly they knew how they could solve the problem.
She began to pull and pull.
After a while, he could tell what it was that was coming.

Maestro, Giulio. The Remarkable Plant in Apt. 4. Bradbury, 1974.

Who could believe how fast Michael's small plant would grow?

Illustration, Writing

Flexible thinking

2-8

ACTIVITIES: To the teacher:

I. With you as leader coach students through the following narrative pantomime situations:
   A. Buy the remarkable plant from an imaginary vendor.
   B. Take plant home, have dinner, water your plant, talk to it, and go to bed.
   C. Wake up, hear the pounding at the door. Go down to Mrs. Zelnich's apartment to see what the plant has done.
   D. You cannot open the door easily because the branches are pushing on the hinges.
   E. Push and shove till you open the door. Climb through the branches until you find Mr. Zelnich. Help him create a camp.

II. With two other students play the scene with the Zelnichs in which players show and tell how Mrs. Zelnich feels, how Mr. Zelnich feels, and how Michael feels about what the plant has done.

III. Find a new room in the apartment building into which the plant has grown. Go inside and create a play room for yourself. Show what you can do in this room. Do not talk.

Mayer, Mercer. Liza Lou and the Yeller Belly Swamp. Parents Magazine, 1976.

Not one of the haunts or devils in the Yeller Belly Swamp can outsmart the clever Liza Lou.

Drama, Writing

Black main character

3-8

ACTIVITIES; To the teacher:

I. With you as the mother and students playing the role of Liza Lou, send her on the following errands. Walk Liza Lou through the trip.
   A. Take sweet potatoes to grandmother
   B. Take hot muffins to Aunt Jane
   C. Take laundry sack through the swamp
   D. Take load of junk to dump
   E. Take molasses to Parson and his wife

II. Play each adventure with a partner.

III. In partners have one student play Lize and one student be the appropriate monster. Let students carry on a conversation.

IV. Assign each student to be a monster.
   A. The swamp haunt
   B. The ditch
   C. The gobblygook
   D. The devil

   Coach them through their role in the appropriate adventure. Have students walk, hop, skip, hide, growl, cry, laugh, etc. as each monster . Add monster music and have students pantomime the monster to music.

V. In partners add an adventure for Liza. Play the adventure. Then write the adventure.

VI. Write news stories about Liza Lou's adventures.

Mayer, Mercer. Me and My Flying Machine. Parents, 1971.

A boy discovers a barn full of great things, and then plans the flying machine he will make and the great adventures he will have.

Writing, Illustration

Flexible thinking

3-8

Paper, crayons or paint, or other art media

ACTIVITIES:

To the teacher:

I. This makes one of the best narrative pantomimes of all!

II. Brainstorm ideas of what he might use the boat for.

To the student:

I. Did you ever have a dream that was a pleasant adventure, and you were the star of the adventures? Write about it.

II. What daring thing would you like to try doing - or at least wish you were good at? Tell about it. Why does that activity appeal to you? What would it be like if you could really do it well? When would you do it? Where would you be? Who would be watching, or joining you? What would be the rewards for doing it well?

McPhail, David. Bear's Toothache. Little, Brown, 1972.

When a small boy, already in bed for the night, hears a wail outside the window, he investigates. Efforts to help extract the tooth of the bear he encounters lead to some humorous complications.

Drama, Writing

Point of view

K-8

pencil, paper

ACTIVITIES:

To the teacher:

I. Lead the class in narrative pantomime performed in partnerships, with one student playing the child and another the bear.
II. Repeat, with roles reversed.
III. Lead the class in creative pantomime, in trios: a child, a bear, and a parent.
IV. Improvise one minute conversations between the boy and his father, explaining about the missing food, the broken lamp, and the noises.

To the student:

I. Write the story from the point of view of the bear. Why were you howling so? What brought you to the house? How did you like it in the house? What happened there?

Merriam, Eve. What Can You Do with a Pocket? Knopf, 1964.

There are many games you can play. It all depends on what is in your pocket: a string, a nut, a feather....

Writing, Drama
Uses for things
Trying on a role
Flexible thinking;

Fluent thinking

K-8

ACTIVITIES: To the teacher:

I. Narrative pantomime: Select one of the items, or one of your own, and lead the classs in a pantomime activity. Ask for suggestions of other activities, and play those as a whole group also.

II. Think of an object, draw it from your pocket in pantomime, play an action appropriate for it, and passit on to a student, who also performs something, passes it on and performs an activity. Pass the same thing to the whole group in turn, or stop in mid-cycle, pull a new item out, and restart the action with that object and students who have not yet had a turn.

III. Break the class into pairs to work on a pair pantomime. Specify the object to be used, or give the partnership that option, depending on the experience and maturity of your class.

IV. Name, or show, five objects that can be carried in a pocket. Ask the partnerships to plan an activity or scene that includes all three. After playing the scene for the rest of the class, have them write it up during the next class activity.

cf Tobias

Merrill, Jean. Bumper Sticker Book. Whitman, 1973.

A happy blend of many models of cars and amusingly appropriate bumper stickers.

Writing

1-8

Car brochures

ACTIVITIES:

To the teacher:

I. Make a class list of bumper stickers already seen.
II. Look for new stickers, and add these to the list.

To the student:

I. Write your own sticker. Write it on a piece of paper for a locker sticker.
II. Choose an illustration of a car, and a bumper sticker motto. (Write your own, if you like). Make a collage illustration for a pate in the class bumper sticker book.

Munari, Bruno. The Circus in the Mist. World Publishing Company, 1968.

A simple story of a trip to see the circus, and return is made both intriguing and dazzling by turns through the use of translucent pages followed by a series of colored cutaway pages.

Illustrating
Predicting

1-8

construction paper, scissors, magazines, tissue paper or tracing paper

ACTIVITIES: To the teacher:

I. After reading story give students construction paper, tissue paper and magazines. Have them cut out pictures, mount them on construction paper, cut a "see through window" that discloses only a part of the picture below. Have students exchange windows and make lists of their guess about the whole picture. Lists can be checked after guesses are made about each student's page.

cf The Circle Sarah Drew
It Looked Like Spilt Milk

*The Alligator Under the Bed by Joan Lowery Nixon was missing from this document prior to its being submitted to the ERIC Document Reproduction Service.

Panek, Dennis. Catastrophe Cat. Bradbury Press, 1978.

Most of the time, the cat led a very quiet life, but sometimes when he played alone, he got into a terrible mess.

Writing

1-8

ACTIVITIES:

To the teacher:

I. With you as leader and students as Catastrophe Cat, lead the group through the story.
   A. Be the quiet sleeping house cat.
   B. Climb on the scaffolding and begin to paint.
   C. Tip over the paint, upset the balance of the scaffolding, wave the paint brush around. Spray paint around the building.
   D. Fall into the vendor's umbrella.
   E. Crawl onto the roof of the taxi.
   F. Get caught in a traffic jam. Carefully dodge on-coming cars. Continue the activities until the cat comes back home and falls asleep.

II. Write another adventure for the cat.

III. Write the story from the cat's point of view.

IV. Write a news story about one of the cat's catastrophes.

Pinkwater, Daniel Manus. The Big Orange Splot. Hastings House, 1977.

The paint spilled (no one knows why) by a passing seagull started a series of remodelings on Mr. Plumbean's Street, until each one looked like all the owner's dreams.

Writing, Illustrating
Drama Wishes
Interview
3-8

crayons, paints, paper, scrapbox, box of magazines
graph paper notebook, paper, pens and pencils

ACTIVITIES: To the student:

I. Plan how the outside of your house would look, if it looked like all your dreams.
II. Illustrate what you would like inside your house, with illustrations from magazines. Make a mobile of your dream house.
III. Choose a famous movie or TV star, or athlete. Draw how you think that person's dream house would look.
IV. Police knock at your door to investigate a complaint. As Mr. Plumbean, talk to the policeman so he wants to plan a house like all his dreams.
V. Plan a TV story; interviewing Plumbean, and also some of his neighbors before they decide to redo their own house.

Ressner, Phil. <u>August Explains.</u> Harper, 1963.

If Ted, a young bear, gets his wish of being a boy, this is the way it will be: Knives, forks, buttons, baths, etc. as seen and described by August, an old bear very good at magic and tricks.

Writing, Drama

Flexible thinking

2-8

ACTIVITIES: To the teacher:

I. Do a narrative pantomime, with you being August, and the class playing the role of Ted.

II. Show a number of "people things." Ask the class to imagine what a bear without August's knowhow would think they were. Play the role of a bear investigating each of these items.

III. Think of things that Ted would have to know how to use. Make a list. Compose a definition of each, written from the point of view of a bear like August. (Shoes are like hollow feet, for instance). Make a dictionary for bears.

IV. Older students will enjoy making a list of all the words and expressions with the phoneme bear (or bare) in them. How many can you think of, as a class?

Examples: Bear up!
Unbearable (What would bears think of that?)
Bare facts
Bear in mind
Bare-faced lie

V. Write a group story incorporating as many of these expressions as possible.

cf There's No Such Animal

Sharmat, Marjorie. Rex. Harper, 1967.

An old man is very surprised one day to have a visitor who looks like a boy, but maintains he is a dog, who has come to live.

Drama

1-4

ACTIVITIES: To the teacher:

I. Play the story in narrative pantomime.

II. Do a creative pantomime:

Assume a role: Ask the class to assume the role of another animal or pet, perhaps a horse or mynah bird. Working in pairs, have them plan a scene to show.

Shaw, Charles W. <u>It Looked Like Spilt Milk</u>. Har-Row, 1947.

Sometimes it looked like spilt milk, but it wasn't. Sometimes it looked like a mitten, but it wasn't.

Writing, Illustrating

Fluent thinking

K-8

Ink, paper, wallpaper
Reference books

ACTIVITIES: To the teacher:

I. Brainstorm ideas of what shapes clouds can take.
II. Provide white paper for each pupil to tear a shape, and dark blue paper on which to mount it. The shapes need to be recognizable, at least to the creator, before mounting.
III. Share the illustrations with the group, then suspend each by a thread from the lights.
IV. Make inkblobs, and identify.
V. Choose several blobs and write a class story incorporating the shapes.
VI. Do research on clouds.

Showers, Paul. The Listening Walk, illus. by Aliki. Crowell, 1961.

A boy describes the sounds he hears as he goes for a walk with his father and his dog, Major.

Listening, Illustrating

Drama

3-8

ACTIVITIES: To the teacher:

I. Take a listening walk at school: first the room, then out in the building, including the cafeteria, gym, office, and outside, in the neighborhood.

II. Take a listening walk field trip. Record the trip, and listen again back in class.

III. Make a tape recording of a series of sounds. Ask the class to listen to each, and try to guess. When all have been determined, build it into an action pantomime.

IV. Write a story to accompany the sound effects. Do the story again, with some students reading narrative, others the conversation, others the action. All students should be involved at all times.

To the student:

I. Write a sound effects diary for one day. Tape record it if you wish.

cf A Riot of Quiet
Country Noisy Book
City Noisy Book
Please Pass the Grass
Klippity Klop
Wonders, Inc.

Simon, Hilda. I Know What I Like. Illus. by Dora Leder. Whitman, 1971.

Many illustrated examples of things children like (and don't like) to make, do, taste, try, etc.

Writing, Reading, Drama

Pattern Writing

1-8

ACTIVITIES:

To the teacher:

I. Plan antiphonal choral reading.
II. Pantomime some of the activities - including the don't likes.
III. Discuss likes and dislikes - include some of your own.
    A. Plan a pantomime banquet of favorite foods
    B. Ask those who enjoy the same activity to meet and plan a pantomime of that activity for others to guess.
IV. Ask class members to talk to the class about their individual, unique interests.

To the student:

I. Write your own book. Illustrate at least some of your choices.

Stevenson, James. Could Be Worse! Greenwillow, 1977.

No matter what happens, Grandpa always says, "Could Be Worse!" Then one morning he really has a tale to tell.

Drama; Writing

2-8

ACTIVITIES: To the teacher:

I. Tell the story in narrative pantomime, paying special attention to choosing colorful, expressive language.
II. Play "The Tyrannosaurus Game," making another adventure.
III. Divide the class into groups of three or four, to create and present another dream tall tale.
IV. Ask each group to write their story, working especially for descriptive language.

Stevenson, James. If I Owned a Candy Factory. Little, Brown, 1968.

"I'd take each of my friends there on his birthday..."

(Letter) Writing; Drama; Writing; Giving directions
Whole class; small groups; individuals

K-8

ACTIVITIES: To the teacher:

I. Write each class member a letter, asking the questions in the story, and asking for a reply. Be sure to give the address to which the response should be sent.
II. Working together with members of the class, form a machine, using as many individuals as you can work into it.
III. Ask each individual, or pair, to create a machine.
IV. Put the individual machines into sequence for an assembly line.
V. Ask each machine to think about and plan the sounds for the processes it performs.
VI. Turn on the machine and watch it function. Take motion films or a videotape, and play back for the entire class to see.
VII. Bring or borrow a microwave oven, to make candy.
VIII. Compile a class book of candy recipes.
IX. Have small groups compose and write nonsense recipes, then present them to the rest of the class who must try to follow the directions.

Suba, Susanne. The Monkeys and the Pedlar. Viking, 1970.

Tired from his travels, a pedlar naps one day in the woods, then goes on his way refreshed and unsuspecting. Readers are treated to a water-color fantasy of the monkeys explorations and antics during the nap.

Drama

K-8

ACTIVITIES: To the teacher:

I. Lead the class in narrative pantomime.

II. In pantomime, pull out of the bag an item not mentioned in the story. Through pantomime actions, show what the object is, and pass it to one of the class, who performs an action, or shows a possible use for the item. If he is able to do this, he may reach into the bag and pull out something else, indicating what it is before he passes it on to the next student.

III. Creative pantomime.
Reach into the bag, telling the class what you find: mirror, make-up, comb, etc. Offer the things to them to make up however they wish. Allow time for them to think of a character, and to pantomime the putting on of makeup. After doing this, have each student display what they have made themselves up to be, with facial expression, manner of walking, a costume they pull out of the bag and put on, etc.

IV. Creative drama.
Divide the class into groups, and have them retell the story, with one playing the peddlar, and others the monkeys. After peddlar goes to sleep, the monkeys come down out of the trees and pull out whatever they find from the bag. Give each student the opportunity to be the pedlar part of the time. After the monkeys have played with the items they find, have them pull off the shoes of the pedlar, who then wakes up, and the monkeys scamper into the trees.

Taylor, Mark. Henry, the Explorer. Atheneum, 1966.

First Henry makes his explorer's kit, and then he sets out.

Writing, Drama

Sensory Awareness

K-3

ACTIVITIES:

To the teacher:

I. Lead the class on Henry's trip, in narrative pantomime.

II. Ask each class member to prepare his explorer's kit, as Henry did. Ask them to plan what materials they will need, and what they will need to have along.

III. Write a sensory "log" of the trip.

To the student:

I. As Henry, write a letter telling of your adventure. How did you get ready? What was your plan for a route, as you started out? What did you encounter? Were you ever frightened, or a little bit worried? How were you able to return safely?

Tobias, Tobi. A Day Off. Putnam, 1973.

Amusing details of how a child likes being just sick enough to stay home from school a day, but not too sick to enjoy it.

Writing, Drama
Wishes

1-8

pencil, paper

ACTIVITIES:

To the teacher:

I. Plan a narrative pantomime of the story.
II. Discuss with the group those things it would be fun to do on a day off.

To the student:

I. You are home, in bed, with a broken arm and a sprained ankle. How will you spend the day?
II. Snow vacation! There is too much snow to get out of the house. What will you do?
III. Write the story of a day you enjoyed spending at home when you were younger.

cf I Want to be Big

Walker, Barbara. I Packed my Trunk. Follett, 1969.

A rhymed romp through the old game, I packed my trunk. The alphabetical framework makes both remembering and joining in a little easier.

Speaking, Listening, Writing

Flexible thinking

1-8

ACTIVITIES: To the teacher:

I. Read the story in unison choral reading.

II. Prepare each letter's lines, and put each into a container. Offer the container to each student, to draw out one paper. Do the choral reading again, in a cumulative pattern, with each student joining in when the time for his letter has arrived. Other students may listen, or play the role of packing their bag as they wait a turn.

III. Divide the class into small groups of three or four. Ask each to write an alphabet of items for one of the following starters, or one of your own:
"I packed my motorcycle for a trip to Alaska...."
"I journeyed through space and in the capsule with me I put..."
"I survived 'Jaws' because I had along a ..."
"I loaded my locker and in it I put..."

Encourage descriptive words or phrases as well as the naming of an object (omit this part for younger children).

Warner, Sunny. Tobias and His Big Red Satchel. Knopf, 1961.

Tobias explains why he needs (or did need) each item in the big heavy satchel he carried about.

Writing, Drama

Flexible thinking

3-8

ACTIVITIES: To the teacher:

I. Play the various incidents in narrative pantomime.

II. Plan choral reading of the story, with some playing the role of the mother, some that of Tobias, and others playing the scene suggested by Tobias' response. Give all members an opportunity to take a turn at each of the three activities.

III. Bring another heavy item for the satchel. Ask students to think what it might be useful for. In groups, play the scene they have planned. Afterwards, ask them to write their scenario in story form.

Weiss, Harvey. The Big Cleanup. Abelard-Schuman, 1967.

When Peter cleans his room he sorts out what he needs to KEEP, and thinks of what he can do with it.

Writing, Drama

Flexible thinking

3-8

2 boxes

ACTIVITIES:

To the teacher:

I. Brainstorm a discussion of some cleanup activities the class could do to clean up a room. At a signal from you, have each play that action, then come back and sit down.

II. Get a box. Have each pretend to pick up things in the classroom, put those things in the box, then sit down. Discuss choices, reasons.

III. Bring an assortment of items to class: an eyeglass lens, a rusty coffee can, a piece of string, a small box, a Halloween mask with no elastic, an old baby blanket, the works from a radio or clock, the prize from a gumball machine, etc.
Ask class members to think of what they could use the items for, and what they would become. Ask each to show how he would use one of the items.

IV. Write a group adventure for the main character.

To the student:

I. Think of 5 things in your room at home that you could throw out. Write your choices and your reasons.

II. Think of 5 things you feel are the most important to keep. Write your choices and reasons.

Weiss, Harvey. My Closet Full of Hats. Abelard-Schuman, 1962.

There are lots of kinds of hats - for exploring, for escaping, and for fighting alligators, for instance.

Drama; Writing

K-8

Hats

ACTIVITIES:

To the teacher:

I. Make a class list of all the kinds of hats you can think of.

II. With the help of the class, collect an assortment of hats. Ask each to select a hat, and assume a role: have each walk in character, then freeze, at your signal, and perform an action appropriate to the character. Discuss the actions; repeat several times.

III. Have pairs work together to do a pantomime that involves two people wearing the hats they have chosen to wear.

IV. Add voice; have pairs play their conversations one after another, for the whole class.

V. Have pupils work in groups of four: plan and play a scene in pantomime. Next add sound.

To the student:

I. Write an adventure for any character who is wearing a hat.

cf A Hole, A Box, and a Stick

Wells, Rosemary. Morris' Disappearing Bag. Dial, 1975.

Poor Morris. All the big kids are sharing Christmas toys, but nobody wants to share with him, until he discovers the disappearing bag under the Christmas tree.

Drama; Writing

K-4

ACTIVITIES:

To the teacher: Save this one for the first day after Christmas vacation!

I. Do a narrative pantomime, with each member playing the role of whatever child you specify.

II. Divide the class into threes for creative, simultaneous pantomime of the activities of the children before the bag is discovered.

III. Working in pairs, have one person pantomime an activity Morris might enjoy; switch roles (Brainstorm ideas first).

Note: The activity below can be played as a game "Morris, where are you?" This allows writing, and taping in present tense. Play each recording in turn, asking the question with each child's name. After all have been heard, turn the tape off, and have all pupils play their adventures simultaneously.

To the student:

I. With Morris's bag, you could disappear to anywhere you choose, and be invisible there. Where are you? What do you see? What are you doing? Make your plan, and put it on tape.

Wondriska, William. Mr. Brown and Mr. Gray. Holt, 1968.

When the King wanted to find out what happiness is, he asked Mr. Brown and Mr. Gray to figure it out for him. For a year each was given an island of his own and the means to do anything he wished.

Writing
Point of view; Wishes

Illustrating

3-8

ACTIVITIES:

To the teacher:

I. Pantomime Mr. Brown's home and family scenes
   Pantomime Mr. Gray's activities on the island
II. Divide the group into three's. One student is Mr. Brown, one Mrs. Brown, and the other the king.
III. Do conversations: at the beginning, to give the island to each character
   at the end, at Mr. and Mrs. Brown's island, and at Mr. Gray's island
IV. Write Happiness poems: 5-line definition poems

To the student:

I. Make your own ideal island. Make a collage illustration first, and share it with the class.
II. Invite a classmate to share your island. Modify your plans for the island, so each of you thinks it is the right kind to bring happiness. Play for the class how you would live on the island.

Yeoman, John and Quentin Blake. Sixes and Sevens. Macmillan, 1971.

The story of Barnaby's trip to Limber Lea on a raft. His directions are to take anything anyone wants him to, and to look in the big box if he has any difficulties. As his load increases in both number and variety, Barnaby turns to his box again and again. Although he appears to feel he thus has no difficulties, readers may feel differently.

Writing, Drama, Discussion
Individual, Pairs or whole group
Fluent, flexible thinking

3-8

Paper and pencil

ACTIVITIES:

To the teacher:

I. With you as leader, have each child climb on his raft and begin his trip.
II. Make an eleventh stop, use the pattern and add some more difficult baggage.
III. Assign parts, read the story and have each character listen and add their baggage at the appropriate time.
IV. Play this as an antiphonal choral reading.
V. Assign parts and play the scene on the raft just before reaching Limber Lea.
VI. Plan the next day's trip to Limber Lea. Give the group the probable passenger list, in the order you expect them. In discussion, talk through the problems this group of passengers may create for each other. Divide the class into groups of three or four to plan what needs to be in the trunk. Have them make a group list of as many items as they can.
VII. Share these lists with the class. As a class decide which items are the best. Pack the trunk, and set your pole for Limber Lea.

To the student:

I. You're on your way home now, Barnaby. Pack the trunk - oops! There's something you didn't notice before. It looks like a surprise from your mother. What's inside? How will you use it to enjoy the trip back?

Young, Miriam. If I Drove a Truck. Lothrop, Lee & Shepard, 1967.

A small boy imagines and describes how it would be if he were the driver of various types of trucks.

Illustrating, Drama

1-3

ACTIVITIES:

To the teacher:

I. With you as leader have students drive different trucks:
   A. Milkman's truck
   B. Delivery truck
   C. Oil truck
   D. Sprinkler truck
   E. Snowplow
   F. Ice cream truck
   G. Telephone repair truck
   H. Dump truck
   I. Road mender

II. Brainstorm other trucks to drive. Drive these.

Zolotow, Charlotte. Some Things Go Together. Abelard, 1969.

Some things go together, like break and butter, ... and you and me.

Writing, Drama

Valentines Analogies
Flexible thinking

K-8

ACTIVITIES: To the teacher:

I. Read this story for Valentine's Day, as a Valentine to the class.
II. Have pairs plan creative pantomimes of some of the pairs mentioned.
III. Illustrate things that go together.
IV. Work on analogies: present two objects (photographs or words are fine), and ask the class to think of how they are alike, or "go together." Start with items which share an obvious characteristic and work toward seemingly unrelated ones for which the analogy must be forced.
V. Think of as many pairs of things, or people, as you can.
VI. Make a puzzle, giving one half of the pair as the definition, with the other half as the solution.

Zolotow, Charlotte. Someday Harper, 1969.

In a number of anecdotes, a child tells how it will be someday (when dreams come true, and justice is served.)

Writing

3-8

ACTIVITIES: To the teacher:

I. Write a class poem, with each member contributing a line.
II. Ask individuals to write concrete poems.
III. Prepare a silhouette head of each class member, using the opaque projector. Have each make a collage illustration. One side should portray "I am", and the other "Someday I am going to be."

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Benjamin	1000 Monsters
Byars	The Lace Snail
Carle	All About Arthur, an Absolutely Absurd Ape
Chaconas	In a Window on Greenwater Street
Charlip	Fortunately
Davar	Talking Words
Einsel	Did You Ever See?
Emberley	Klippety Klop
Farber	As I Was Crossing Boston Common
Hoban	Look Again!
Hoberman	A House Is a House for Me
Ipcar	I Love my Anteater with an A
Lambert	Mrs. Poggi's Holiday
Maestro	The Remarkable Plant in Apt. 4
Mayer	Me and My Flying Machine
Merrill	The Bumper Sticker Book
Munari	The Circus in the Mist
Panek	Catastrophe Cat
Pinkwater	The Big Orange Splot
Shaw	It Looked Like Spilt Milk
Showers	The Listening Walk
Wondriska	Mr. Brown and Mr. Gray
Zolotow	Someday

H. Fluent Thinking

Adelson	Please Pass the Grass
Barrett, P.	The Circle Sarah Drew
Beisner	Fantastic Toys
Benjamin	1000 Monsters
Burn	Andrew Henry's Meadow
Chess	Alfred's Alphabet Walk
Cleveland	The April Rabbits
Cretan	A Hole, a Box, and a Stick
De Bruyn	Six Special Places
Einsel	Did You Ever See?
Emberley	The Wing on a Flea
Fuchschuber	The Wishing Hat
Gauch	A Secret House
Hanlon	What If a Lion Eats Me and I Fall Into a Hippopotamus' Mud Hole?
Hoberman	A House Is a House for Me
Ipcar	I Love My Anteater with an A
Klein	Runaway John
Lambert	Mrs. Poggi's Holiday
McPhail	The Bear's Toothache
Panek	Catastrophe Cat
Sharmat	Rex
Stevenson	If I Owned a Candy Factory
Weiss	My Closet Full of Hats
Zolotow	Some Things Go Together

I. Flexible Thinking

Adelson	Please Pass the Grass
Barrett, P.	The Circle Sarah Drew
Benjamin	1000 Monsters
Burn	Andrew Henry's Meadow
Byars	The Lace Snail
Carle	All About Arthur, an Absolutely Absurd Ape
Chaconas	In a Window on Greenwater Street
Chess	Alfred's Alphabet Walk
Davar	Talking Words
Hanlon	What If a Lion Eats Me and I Fall Into a Hippopotamus' Mud Hole?
Hoberman	A House Is a House for Me
Klein	Runaway John
McPhail	The Bear's Toothache
Maestro	The Remarkable Plant in Apt. 4
Merriam	What Can You Do With a Pocket?
Nixon	The Alligator Under the Bed
Panek	Catastrophe Cat
Ressner	August Explains
Sharmat	Rex
Stevenson	If I Owned a Candy Factory
Walker	I Packed My Trunk
Weiss	The Big Cleanup
Yeoman	Sixes and Sevens
Zolotow	Some Things Go Together

J. Wishes

Borack	Gooney
Burn	Andrew Henry's Meadow
Chaconas	In a Window on Greenwater Street
De Bruyn	Six Special Places
DiNoto	The Star Thief
Fuchschuber	The Wishing Hat
Gauch	A Secret House
Haas	The Maggie B
Kuskin	Square as a House
Pinkwater	The Big Orange Splot
Suba	The Monkeys and the Pedlar
Tobias	A Day Off
Wells	Morris' Disappearing Bag
Wondriska	Mr. Brown and Mr. Gray
Zolotow	Someday

K. Creating Your Own Place

Burn	Andrew Henry's Meadow
De Bruyn	Six Special Places
Gauch	A Secret House
Haas	The Maggie B
Wells	Morris' Disappearing Bag

L. Uses for Things

Cretan	A Hole, a Box, and a Stick
Merriam	What Can You Do With a Pocket?
Warner	Tobias and His Big Red Satchel
Weiss	The Big Cleanup
Zolotow	Some Things Go Together

M. Alphabet

Baskin	Hosie's Alphabet
Carle	All About Arthur, an Absolutely Absurd Ape
Chess	Alfred's Alphabet Walk
Davar	Talking Words
Farber	As I Was Crossing Boston Common
Ipcar	I Love my Anteater with an A
Walker	I Packed my Trunk

N. Research

Barrett, P.	The Circle Sarah Drew
Baskin	Hosie's Alphabet
Brown	The Important Book
Carle	All about Arthur, an Absolutely Absurd Ape
Hoberman	A House is a House for Me
Ipcar	I Love my Anteater with an A
Krahn	The Mystery of the Giant Footprints
Shaw	It Looked Like Spilt Milk

Narrative Pantomime

Narrative pantomime provides an interesting and stimulating way for children to express ideas easily and confidently, without the pressure that comes when they are asked to provide ideas for more creative pantomime. In narrative pantomime the leader simply reads or talks the children through an experience he has designed from a story, a poem, a newspaper account, a memory, an incident from history, etc. The material is limitless. It is a good activity for beginning leaders, as well as for the children.

Values to the children:

1. All of the ideas are provided by leader; the child does not feel this pressure. However, he is never told how to do something; he is only told what is happening as the leader reads or tells the story or poem.

2. It is easy for him to do, so he can be successful in this beginning work.

3. Children can work individually, in pairs, or in groups, depending on the material, the space, and the self-discipline of the group.

4. They need to listen in order to participate; hence this very important skill is emphasized.

Values to the leader:

1. A beginning leader will find that this type of drama activity is easily led because built-in control is basic to the material.

2. Narrative pantomime provides a basis for developing other guidance skills. (Side-coaching for example)

3. Because children enjoy this activity, the leader will enjoy it too.

4. Narrated materials offer a foundation for further creative work; the leader can easily move into these.

Designing Narrative Pantomime Activities:

1. The materials should be focused to action. This can be written into the narration as the leader feels it necessary.

2. The action should flow logically and chronologically, uninterrupted by lengthy dialogue, descriptive passages, or informative passages.

3. It should be condensed into one time period.

4. The sentences should be short, direct, the word order helping the action. This suggests declarative sentences.

5. The leader can add sensory detail that involves action. There must be active involvement with sensory recall.

6. Additional response and involvement can be elicited by writing in action involving suspense and conflict.

7. Narrative pantomime materials may contain an appeal to the emotions or feelings.

8. The language should be exciting, vivid, stimulating.

9. Some leaders think the children feel a sense of immediacy if the pronoun "you" is used with the present tense. ("Now you sit on the cool, cool rock and look all around you.")

10. Narrative pantomimes can be created from reality as well as from fantasy.

11. Before material is played, leader wants some assurance that children will be successful. They must know:

    a. What to do for channeling a symbolic line
    b. How to use limited space
    c. How to handle physical action safely

12. The experience should have a sense of completeness.

13. Leaders of small children like to design materials which start and finish with children quiet and sitting (or lying).

14. The leader can design materials which can focus on one person (with all playing this one person in unison) or he can design materials which call for pair or group play.

15. He can design a pantomime in which he can assume an authoritative role and guide the action of the playing in this way.

Dramatizing the Story

You will adapt this suggested structure to the age of the children with whom you work. Small children cannot be expected to participate in much discussion or complicated play structure. The emphasis of their play will be on movement action. Older children will experience more in areas of dialogue, characterization, and development of ideas.

I. You tell the story.

II. You discuss the story generally. You guide the discussion with questions that focus on:
   A. The theme (if there is one) and/or
   B. The characters and/or
   C. Favorite incidents.

III. You guide the discussion of the story from the standpoint of play structure, with emphasis on:
   A. Number and definition of scenes (or incidents)
   B. Possibility of an opening, expository scene.

IV. You guide the "trying-on" of the important characters in the first scene. After discussion of the character you offer each child a chance to be that character involved in some bit of action in this scene. You make certain that he knows:
   A. Who he is.
   B. Where he is.
   C. How he feels.
   D. What he is doing at this time.

   The children pantomime the character all at once if there is room, in groups of 6 or 8 if there is not.

V. You "try-on" other important characters in this scene in the same way. Older children may want to try on characters in pairs -- or in groups. This is good and stimulating for them if they have the self-discipline necessary for effective work.

VI. Now that all children have had a chance to create one or two characters you are ready to guide the planning of the whole first scene.
   A. You remind them of the limits of the scene by:
      1. Reviewing the starting of it, the ending of it, quickly.
      2. Reviewing the action, quickly--the main points.
   B. You guide them to plan the setting.
   C. You discuss ideas for dialogue (if they are ready for this).
   D. You choose a cast for the scene from volunteers, asking them to move into the setting as they are chosen.

VII. After the cast is in place, you guide the playing of the scene by:
   A. Verbally and briefly helping the children to get into the mood.
   B. Helping all to concentrate on the playing by insisting on quiet and by saying--"Ready?--Begin" (or "Curtain")
   C. Letting the play develop.

5. The leader can add sensory detail that involves action. There must be active involvement with sensory recall.

6. Additional response and involvement can be elicited by writing in action involving suspense and conflict.

7. Narrative pantomime materials may contain an appeal to the emotions or feelings.

8. The language should be exciting, vivid, stimulating.

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